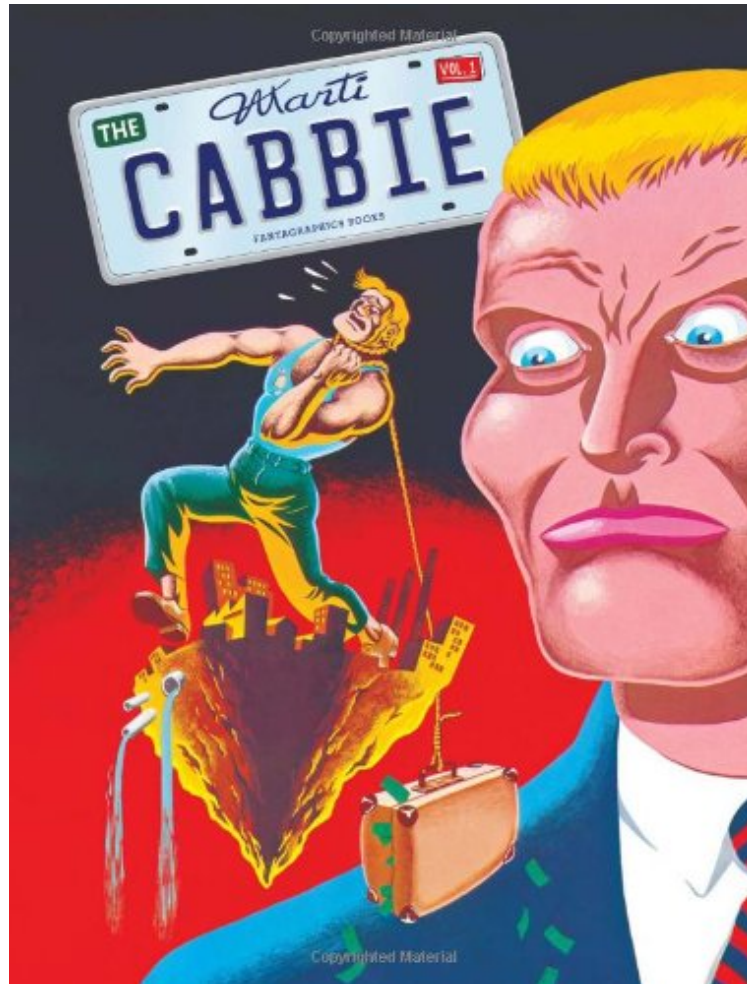


(Free and download) The Cabbie: Book One

The Cabbie: Book One

Mart

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#1677731 in Books 2011-10-10 Original language: English PDF # 1 11.80 x .60 x 9.10l, 1.40 #File Name: 160699450664 pages | File size: 24.Mb

Mart : The Cabbie: Book One before purchasing it in order to gage whether or not it would be worth my time, and all praised The Cabbie: Book One:

2 of 2 people found the following review helpful. Don Quixote mixed with Dick Tracy By Daniel J. Mooney The Cabbie written and drawn by Mart is an interesting parallel to that of Dick Tracy. To say that it is influenced or a rip-off does not do it justice. As Art Spiegelman, from his introduction, states, "Only Marti has been able to recreate it. Gould's graphic black and white precision and his diogrammatic clarity live on in Marti's work, and - more interestingly perhaps - so does Gould's depravity." There are some very shocking scenes, of sex, brutality, cheap highs, and a general unblinking acceptance of these things without moral or editorial comment. They happen, the characters perform them, sometimes there are consequences, other times there are not, but none of the characters have any qualms about acting them out. The tone is completely amoral. The action begins when the cabbie stops an armed

robbery in his cab, and turns the criminal into the police. The man's son retaliates, by breaking into the cabbie's home, and stealing his father's coffin. Of course, secreted in the coffin is the cabbie's inheritance. Thus the cabbie has to track down the thief's family, and so on. The action is like a bloody game of dominoes. The cabbie (his name, as well as profession) presents himself as a morally upright individual, who is productive to society, and for this tale it may be true. He is the only one of the main characters that has a legitimate job. Every other character in this world is a pimp, whore, armed robber, junkie, or petty thief. He believes that he is a righteous individual, and that attitude leads him to commit some shocking acts. Such as kidnapping a girl, and beating her into unconsciousness. This is an act he would condemn in others, but for him it was perfectly justified. The cabbie's job is really the only thing that separates him from the human animals he condemns, if not for that he would be indistinguishable. It may not sound like it, but I enjoyed this book quite a lot. I found it to be refreshing, and interesting. Full of twists and turns with a soap operatic quality, yet gritty and slimy (sometimes literally). Plus it had one great quality that I love in a text: I never knew what was going to happen next.

Take Chester Gould's Dick Tracy, add steroids, teleport it to Spain and you have The Cabbie! Sergio Leone's retooling of classic westerns for his spaghetti westerns Stieg Larsson's striking take on the serial killer/mystery thriller in *The Girl With the Dragon Tattoo* And for that matter ABBA's fiendishly catchy appropriation of American pop music. Sometimes it takes Europeans to make gold of tuckered-out American tropes. Add to those instances of inspired global cross-pollination the Spanish cartoonist Marti's eye-popping *The Cabbie*, which spins off Martin Scorsese's sordid urban-justice drama *Taxi Driver* with a graphic style that unapologetically appropriates and even refines the brutal slabs of black, squashed perspectives, and grotesque approach to human physiognomy (and its ability to withstand punishment) that define Chester Gould's Dick Tracy. And as Art Spiegelman (who was the first to publish Marti's work in English, in *RAW* magazine) notes in his introduction, while Gould's graphic black and white precision and his diagrammatic clarity live on in Marti's work, he points out that more interestingly, perhaps, so does Gould's depravity. Indeed, if anything, *The Cabbie* is even more savage than the legendarily brutal Dick Tracy, with its pimps, whores, petty thieves, corrupt businessmen, all swirling around the ingenuously violent Cabbie whose self-administered upstanding citizen status entitles him in his view to even more shocking acts of violence especially on his quest for the stolen coffin of his father, which he's told includes his entire inheritance! 64 pages of black-and-white comics

From Booklist Marti's Dick Tracy parody was introduced to America in Art Spiegelman and Françoise Mouly's comics-anthology magazine, *RAW*, exemplifying the explosion of comics creativity after Spain's long-tenured dictator, Francisco Franco, died. Like its model, this comic is grotesquely violent; unlike Chester Gould's righteous masterpiece, it's morally unsure. The bad guys aren't all monstrous, and the hero's halo is tarnished and probably warped. Blond, muscular, 30, the Cabbie isn't a cop but the next-best thing, he thinks, because his taxi facilitates cleaning up the city's filthy destitute poor of a shantytown when they try to make criminally what they can't honestly because of chronic unemployment. Naturally for a Spanish hero, the Cabbie is a pious, repressive Catholic, who occasionally receives vocal guidance from the Virgin that is downright harshly directive. In this opening arc of his adventures, the Cabbie pursues the Peterson family and vice versa after young John Peterson gets out of jail. In addition to technical flair more than equal to Gould's, Marti supplies his own touch of sociopolitical irony. --Ray Olson An intriguing throwback to the days of heroes with worldviews defined in terms as rigidly black and white as the panels they battled their way through, this visual and thematic love letter to (and simultaneous critique of) [Chester] Gould's tropes is highly recommended for grownups with a taste for refreshingly lurid pulp fiction. - Publishers Weekly Initially published in the 80s, it mimics the basic comic strip format... but is supremely screwed up.... It is a really uncomfortable experience from cover to cover, and I am stoked it exists. - Sam Hockley-Smith, *The Fader* *The Cabbie* is one of the few crime comics where you can say it is great and attach no signifiers. Most of the time, liking comics is about liking one or two aspects about a strip. Rare is the long form comic that is just plain great. - Sammy Harkham (*Kramer's Ergot*, *Crickets*) Pure evil genius cartooning: and fun to boot. - Brad Mackay The page. . . where the cabbie brings his father's sewage covered remains home and puts them in what's left of the coffin and then puts the coffin on top of his mother's recently deceased body tells you everything you need to know. . . . Impregnable would be the best word, EXCELLENT! will have to do. - Tucker Stone, *The Savage Critics* This is a harsh and uncompromising tale of escalating crime and uncaring punishments: blackly cynical, existentially scary and populated with a cast of battered, desolate characters of increasingly degenerate desperation. Even the monsters are victims. But for all that *The Cabbie* is an incredibly compelling drama with strong allegorical overtones and brutally mesmerizing visuals. - Win Wiacek, *Now Read This!* About the Author Born in 1955, Marti has been published in the anthologies *RAW*, *Drawn and Quarterly*, and *Pictopia*; an issue of his solo comic *Calvario Hills*, which appeared under the Ignatz imprint from Fantagraphics in 2007, revived the Cabbie for a new adventure. Art Spiegelman is the Pulitzer-Prize-winning creator of *Maus*. He's also a groundbreaking editor, whose recent projects include the Toon books line of graphic novels for school libraries, as well as the 1980s seminal comics anthology *Raw*, which introduced cartoonists like Charles Burns

and helped kickstart the alternative comics movement. He's long been associated with the New Yorker.